

Steady Beat: Developing Mind and Body Through Music and Movement

Laura:...senior training specialist at the Early Head Start National Resource Center at ZERO TO THREE. Today, I'm pleased to be moderating this presentation, the fourth in a series of webinars developed as part of the Little Voices For Healthy Choices initiative. It is my pleasure to welcome teaching artists from the Wolf Trap Institute for Early Learning and the Arts to today's webinar. We're here with Valerie Bayne Carroll, Yvette Holt, Krissie Marty, and Maria Tripodi.

Together, they will be sharing a presentation entitled "Steady Beat: Developing Mind and Body Through Music and Movement." We hope that you've brought a baby doll and perhaps some sort of instrument with you so that you can join in with the artists.

Those of you in North Dakota, North Carolina, and Pennsylvania may recognize familiar faces on the slides today. Some of the teams at the Early Head Start National Resource Center recently returned from site visits to three of the programs participating in this year's initiative. We visited the Early Explorers Head Start program in Devils Lake, North Dakota, Community Services for Children in Allentown, Pennsylvania, and Coastal Community Action in New Bern, North Carolina, to film for the DVD we're producing for the initiative, and came back with lots of lovely pictures of all of you out there. We're joined in the audience by many programs today, as well as technical assistants and federal staff, staff from the Early Head Start National Resource Center, our partners, and others interested in the Little Voices for Healthy Choices initiative. Good afternoon to everyone. Let's get started. I'll now pass the microphone to Valerie Bayne Carroll. Val?

Valerie Bayne Carroll: Thank you, Laura. Steady beat -- it begins in the womb. Fetuses rock to the beat of their mother's heart. We know from early-brain-development work that the very young brain already holds billions of nerve cells, or neurons, that are necessary throughout the life-span. Connections between these nerve cells are formed by very early childhood experiences. Movement and sensory experiences work to wire the young child's brain network, which is strongest in early childhood. Research shows that only 10 percent of most kindergarten students can keep a steady beat -- a skill that should be in place when a child is two to three years old. In Howard Gardner's work on multiple intelligences, he lists music as the first of the multiple intelligences to become functional in a person. So, what is steady beat? [Tapping steadily] A steady beat is an even pulse, with the same amount of time within each pulse, like the ticking of a clock. Please join us now in keeping steady beat by clapping or tapping on your laps. [Tapping steadily] [Tapping stops] This is Val Carroll.

Maria Tripoli: Yo soy Maria Tripodi.

Valerie: This is one of two songs that we will sing in both English and Spanish.

Maria: [Speaking Spanish]

Valerie: Steady beat is the consistent, repetitive pulse within every rhyme, song, and piece of music. It is the cadence of language. This song is called, simply, "Steady Beat," and was written by our colleague Kofi Dennis.

Maria: [Speaking Spanish]

Valerie: To begin this song, establish a steady beat by patting your legs. Once you have the beat, you're ready to sing.

Maria: [Speaking Spanish] Uno, dos, tres, cuatro.

Valerie: Touch your legs. Here we go.

♪ Steady beat on my legs ♪

♪ Steady beat on my legs ♪

♪ Steady beat on my legs ♪

♪ Steady beat on my legs ♪

[Tapping steadily]

Maria: ♪ Pulso, pulso, en mis piernas ♪

♪ Pulso, pulso, en mis piernas ♪

♪ Pulso, pulso, en mis piernas ♪

♪ Pulso, pulso, en mis piernas ♪

Valerie: Now switch to the arms. Here we go.

Together: ♪ Steady beat on my arms ♪

♪ Steady beat on my arms ♪

♪ Steady beat on my arms ♪

♪ Steady beat on my arms ♪

Maria: [Speaking Spanish]

Together: ♪ Pulso, pulso, en mis brazos ♪

♪ Pulso, pulso, en mis brazos ♪

♪ Pulso, pulso, en mis brazos ♪

♪ Pulso, pulso, en mis brazos ♪

Valerie: Let's switch to the head. Here we go.

Together: ♪ Steady beat on my head ♪

♪ Steady beat on my head ♪

♪ Steady beat on my head ♪

♪ Steady beat on my head ♪

Maria: [Speaking Spanish]

Together: ♪ Pulso, pulso la cabeza ♪

♪ Pulso, pulso la cabeza ♪

♪ Pulso, pulso la cabeza ♪

♪ Pulso, pulso la cabeza ♪

Valerie: Let's switch to the heart. Here we go.

Together: ♪ Steady beat in my heart ♪

♪ Steady beat in my heart ♪

♪ Steady beat in my heart ♪

♪ Steady beat in my heart ♪

Maria: [Speaking Spanish] ♪ Pulso, pulso corazón ♪

♪ Pulso, pulso corazón ♪

♪ Pulso, pulso corazón ♪

♪ Pulso, pulso corazón ♪

Valerie: And pat, and pat, and stop. See if you can feel your heart.

Maria: [Speaking Spanish]

Yvette Holt: This is Yvette, and this song is called "I Bounce My Baby." Steady beat is an organizer for the child -- purposeful and calming. As early as seven months after birth, babies show a preference for rhythm patterns similar to the way they have been bounced on their parents' knees. For this song, you will need your baby doll. Singing is a wonderful way for children and caregivers to bond. We will also be stimulating the baby by bouncing, hugging, swaying, and rocking. Let's practice bouncing your baby. Hold your baby doll on your lap, facing out. Gently bounce the baby to a steady beat. One, two, three, four. Bounce your baby while I sing.

♪ I bounce my baby, I bounce my baby ♪

♪ I bounce my baby up and down ♪

♪ I bounce my baby, I bounce my baby ♪

♪ I bounce my baby up and down ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

Now let's open the mike. Sing with me. Here we go.

Together: ♪ I bounce my baby, I bounce my baby ♪

♪ I bounce my baby up and down ♪

♪ I bounce my baby, I bounce my baby ♪

♪ I bounce my baby up and down ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

♪ I rock my baby, I rock my baby ♪

♪ I rock my baby side to side ♪

♪ I rock my baby, I rock my baby ♪

♪ I rock my baby side to side ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

♪ Me and my baby, me and my baby ♪

♪ Me and my baby, we have fun ♪

♪ Me and my baby, me and my baby ♪

♪ Me and my baby, we have fun ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

Valerie: This is Val Carroll again, and this chant is called "Bouncing Baby."

Being able to keep a steady beat helps the child feel the cadence, rhythm of language, and involves the vestibular system, the system that controls your motion awareness, balance, and stabilizing abilities. This chant is used to encourage the baby to bounce up and down on her feet while being held by a caregiver, or when holding onto the side of a heavy object like a big wooden box. Begin by holding the baby under her arms, facing you if you are alone, or facing out if you're in a group, with her feet touching the ground. When the baby starts to push off from the floor, begin this chant with lots of expression. You'll hear me using a shaker egg to keep a steady beat. [Shaker shaking] [Chanting] Bouncing baby, up and down. Push your feet against the ground. Bend your knees and feel your toes. Bouncing baby, go, go, go. Bouncing baby, up and down. Push your feet against the ground. Bend your knees and feel your toes. Bouncing baby, go, go, go.

Together: Bouncing baby, up and down. Push your feet against the ground. Bend your knees and feel your toes. Bouncing baby, go, go, go. Valerie: Now, you can repeat this as long as the baby wants to keep it up. As much as possible, chant at the same tempo as the baby's bouncing. If the baby doesn't initiate any bouncing at the beginning, you can start by bouncing her up and down with the chant to give her the idea. The baby could also be standing in front of a heavy wooden box with her hands on top of the box. When she moves up and down, the caregiver can chant for her. Now, depending on how stable the baby is, the caregiver may need to be directly behind the baby, but it would be ideal if the caregiver could be on the side of the baby making eye contact, while ensuring that the baby is secure. Now, here's a variation for babies that aren't on their feet yet. To begin, position the baby on the floor in front of you with her feet closest to you. Place your hands against the bottoms of the baby's feet, and chant this variation when the baby starts to kick.

[Chanting] Kicking baby, yes, you can. Push your feet against my hands. Bend your knees and feel your toes. Kicking baby, go, go, go. And if you need to, you can gently push the baby's feet to help her get started. To cool down, place the baby on her back on a blanket or on your lap and gently touch or massage her feet, knees, and toes, saying the names of each as you go. For instance, "These are your pushing feet. These are your knees." Et cetera.

Krissie Marty: In a song or chant that relies on steady beat, use volume and tone of voice to emphasize syllables that fall on the beat. When leading a strategy that is based on steady beat with children who are watching and imitating, make sure the steady beat motions are large and visible to all, whether you're tapping or clapping. I'm Krissie Marty, and this chant is called "Jump Up and Down." It is a chant with clapping that I do to motivate children to jump and encourage them to have fun while doing healthy, vigorous movements. It also has cues that get children to stop and start, which gives them an opportunity to practice self-regulation. I will chant it first without clapping so you can hear the words clearly, but the beat is fairly quick and goes like this.

[Claps quickly, stops]

[Chanting] Olivia, Olivia, jump up and down. Jump up and down, jump up and down. Olivia, Olivia, jump up and down. Jump up and down. Now sit. Now I'll chant it with clapping.

[Clapping steadily]

[Chanting] Olivia, Olivia, jump up and down. Jump up and down, jump up and down. Olivia, Olivia, jump up and down. Jump up and down. Now sit. Clapping a steady beat at a fairly quick tempo, or beat,

encourages the children to jump. By keeping the speed of the beat quick, it makes it easier for a child with small legs to complete their range of motion. Let's chant and clap together to Oscar. [Chanting] Jump up and down -- here we go.

Together: Oscar, Oscar, jump up and down. Jump up and down, jump up and down. Oscar, Oscar, jump up and down. Jump up and down. Now sit.

Krissie: In an early -- ...we burst into applause spontaneously. In a group of children, we will chant it for everyone who wants to do it, one after another. Most children love it and jump with great joy and enthusiasm. They may even keep jumping during another child's turn. After every child has had a turn, we will do it with everyone all together. Sometimes, children who have not volunteered or who were watching from the sidelines will join in when it's time for everyone to jump. So, this time, instead of saying the child's name twice, we'll say, "Everyone, everyone, jump up and down." [Clapping steadily] [Chanting] Jump up and down -- here we go.

Together: Everyone, everyone, jump up and down. Jump up and down, jump up and down. Everyone, everyone, jump up and down. Jump up and down. Now sit.

Krissie:...physically able to jump yet will bounce along. They may be using the energy and effort of jumping, but not quite able to get off the ground. But this experience has a range of adaptations, depending on the physical abilities of the children. For younger children who are just beginning to walk and not ready to jump, you can use the word "bounce" instead of "jump." And as we've done in previous experiences today, this can also be adapted to do with a baby in your arms or your lap with a slower tempo. With infants, you can hold hands with them and just bounce your hand and try to feel if the child's pushing or pulling your hands up and down.

The research carried out by HighScope Educational Research Foundation shows a positive correlation of steady beat to reading, vocabulary, math, music, and physical coordination. This next song, "Little Green Frog," is an experience that uses music and directional vocabulary to develop physical coordination. It uses creative drama and pretend to motivate heart-healthy jumping. You can use toy frogs and props to model direction words and prepositions for the children, or use what you have to model and stimulate the children's imagination.

This song has a delightful melody that's written by our colleague, Sue Trainor.

♪ Little green frogs jump on the lily pad ♪

♪ On the lily pad, see them jump ♪

♪ Little green frogs jump on the lily pad ♪

♪ See those little frogs, little frogs jump ♪

Uh-oh. Here comes a big bird looking for a green frog for his supper. Jump off, little frogs, jump off! Let's sing -- off the lily pad, here we go. ♪ Little green frogs jump off the lily pad ♪

♪ Off the lily pad, see them jump ♪

♪ Little green frogs jump off the lily pad ♪

♪ See those little frogs, little frogs jump ♪

Here comes the bird. Hide, little frogs, hide! Under the lily pad, here we go.

♪ Little green frogs hide under the lily pad ♪

♪ Under the lily pad, see them hide ♪

♪ Little green frogs hide under the lily pad ♪

♪ See those little frogs, little frogs hide ♪

That big old bird doesn't see any frogs, so he flies away. Come out, little frogs, come out. On the lily pad, here we go. Together: ♪ Little green frogs jump on the lily pad ♪

♪ On the lily pad, see them jump ♪

♪ Little green frogs jump on the lily pad ♪

♪ See those little frogs, little frogs jump ♪

Krissie: If you have props, you can use this next transition to put them away. Those little frogs are so tired. Time to jump back in the bag for a nap. In the froggy bag, here we go.

Together: ♪ Little green frogs jump in the froggy bag ♪

♪ In the froggy bag, see them jump ♪

♪ Little green frogs jump in the froggy bag ♪

♪ See those little frogs, little frogs jump ♪

Krissie: Now that we've modeled the frog's movements, the children can jump by taking on the role of the frog. It can be done with the full body as a vigorous gross motor experience, or with hands for a fine motor experience. Children can jump together on one large lily pad, or you can create individual lily pads.

Yvette: This is Yvette again. The developing child's brain not only needs movement, but good nutrition in order to grow. A healthy balance of fruits, veggies, whole grains, and protein nourishes the brain and helps children learn to develop healthy eating habits for life. We're going to do a song called "Apples Are Crunchy."

Let's begin by opening and closing our hands to the beat as we chant, "Crunch, crunch, crunch." Ready, let's begin. Crunch, crunch, crunch. Then rub your tummy in circles as you chant, "Munch, munch, munch."

Let's do that together. Munch, munch, munch. Now let's do both together. Crunch, crunch, crunch. Munch, munch, munch. Together. Crunch, crunch, crunch. Munch, munch, munch. Now I'll begin the song, and when I sing, "Crunch, crunch, crunch," we'll open and close our hands to the beat.

And when I sing, "Munch, munch, munch," we'll rub our tummies. I'll say it first.

♪ Apples are crunchy ♪

Crunch, crunch, crunch.

♪ Apples are munchy ♪

Munch, munch, munch.

♪ Apples are crunchy ♪

Crunch, crunch, crunch.

♪ Apples are munchy ♪

Munch, munch, munch.

♪ Apples are red and yellow, too ♪

♪ Apples are good for me and you ♪

♪ Apples are red and yellow, too ♪

♪ Apples are good for me and you ♪

Let's open the mike. Now join me in singing the song from the top. Here we go.

Together: ♪ Apples are crunchy ♪

Crunch, crunch, crunch. ♪

Apples are munchy ♪

Munch, munch, munch.

♪ Apples are crunchy ♪

Crunch, crunch, crunch. ♪

Apples are munchy

♪ Munch, munch, munch.

♪ Apples are red and yellow, too ♪

♪ Apples are good for me and you ♪

♪ Apples are red and yellow, too ♪

♪ Apples are good for me and you ♪

♪ Apples are crunchy ♪

Crunch, crunch, crunch.

♪ Apples are munchy ♪

Munch, munch, munch.

♪ Apples are crunchy ♪

Crunch, crunch, crunch.

♪ Apples are munchy ♪

Munch, munch, munch.

♪ Apples are big and apples are small ♪

♪ Apples are good for one and all ♪

♪ Apples are big and apples are small ♪

♪ Apples are good for one and all ♪

Yvette: Now, how would you change the lyrics of this song using another crunchy fruit or vegetable?
Let's try it with carrots. Here we go.

Together: ♪ Carrots are crunchy ♪

Crunch, crunch, crunch. ♪ Carrots are munchy ♪

Munch, munch, munch.

♪ Carrots are crunchy ♪

Crunch, crunch, crunch.

♪ Carrots are munchy ♪

Munch, munch, munch.

♪ Carrots are big and carrots are small ♪

♪ Carrots are good for one and all ♪

♪ Carrots are big and carrots are small ♪

♪ Carrots are good for one and all ♪

Yvette: You could even change more lyrics of this song by choosing a food that is not crunchy. Think about what other healthy foods you might use to change this song.

Maria: Hello, this is Maria again. This next song, "Quiet Bodies," was written by Sue Trainor and will be presented in both English and Spanish. [Speaking Spanish] Please sing using steady beat as a fundamental music skill to stimulate brain organization and motivate movement. This new experience will demonstrate how steady beat supports phonemic awareness, syllabication, and prosody. By using tone and inflection in your voice along with different qualities of touch, the child will have a meaningful

sensory experience. Steady beat communicates emotion through touch and sound. It is an effective way to establish focus.

[Speaking Spanish]

For this chant, you will need your baby doll. Hold your baby in your lap facing you, or place her on her back on the floor in front of you. [Speaking Spanish] Keep a steady beat clearly in your voice by emphasizing the syllables that fall on the beat. For example... [Chanting] Quiet feet. Quiet feet. Use a moderate to slow pace and gently pat your baby. Older toddlers can begin to pat themselves.

[Speaking Spanish] I'll say a line, and then you repeat after me.

[Speaking Spanish]

[Tapping rhythmically]

[Chanting] Quiet feet. Shhh.

Together: Quiet feet. Shhh.

Maria: Pies quietitos. Shhh.

Together: Pies quietitos. Shhh.

Maria: Quiet legs. Shhh.

Together: Quiet legs. Shhh.

Maria: Piernas quietas. Shhh.

Together: Piernas quietas. Shhh.

Maria: Quiet arms. Shhh.

Together: Quiet arms. Shhh.

Maria: Brazos quietos. Shhh.

Together: Brazos quietos. Shhh.

Maria: Quiet head. Shhh.

Together: Quiet head. Shhh.

Maria: Cabeza quieta. Shhh.

Together: Cabeza quieta. Shhh. Shhhhh.

Maria: There are a couple of extensions for this experience. At bedtime, a stroking, caressing motion might be substituted for the pat motion. Or you can extend the strategy to other context. For walking, the chant could become... [Chanting] Hello, feet. Wake up, wake up. Hello, feet. Wake up, wake up.

[Speaking Spanish] Or you could substitute it for...

[Speaking Spanish]

Valerie: Music can be the spark that ignites all ears of development -- intellectual, social and emotional, motor, language, and overall literacy. In fact, music is a great organizer that helps the body and the mind work together. In closing, we will sing a medley of everything we've done today. "I Bounce My Baby." Here we go.

Together: ♪ I bounce my baby, I bounce my baby ♪

♪ I bounce my baby up and down ♪

♪ I bounce my baby, I bounce my baby ♪

♪ I bounce my baby up and down ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

♪ Give a little hug and hold them tight ♪

♪ Give a little hug with all your might ♪

Valerie: "Bouncing Baby." here we go.

Together: Bouncing baby, up and down. Push your feet against the ground. Bend your knees and feel your toes. Bouncing baby, go, go, go. Bouncing baby, up and down. Push your feet against the ground. Bend your knees and feel your toes. Bouncing baby, go, go, go.

[Rhythmic clapping]

Krissie: Jump up and down, Here we go.

Together: Olivia, Olivia, jump up and down. Jump up and down, jump up and down. Olivia, Olivia, jump up and down. Jump up and down. Now sit. Everyone, everyone, jump up and down. Jump up and down, jump up and down. Everyone, everyone, jump up and down. Jump up and down. Now sit.

Krissie: On the lily pad, here we go.

Together: ♪ Little green frogs jump on the lily pad ♪

♪ On the lily pad, see them jump ♪

♪ Little green frogs jump on the lily pad ♪

♪ See those little frogs, little frogs jump ♪

Yvette: "Apples are crunchy." Here we go.

♪ Apples are crunchy ♪

Crunch, crunch, crunch.

♪ Apples are munchy ♪

Munch, munch, munch.

♪ Apples are crunchy ♪

Crunch, crunch, crunch.

♪ Apples are munchy ♪

Munch, munch, munch.

♪ Apples are red and yellow, too ♪

♪ Apples are good for me and you ♪

♪ Apples are red and yellow, too ♪

♪ Apples are good for me and you ♪

Maria: "Quiet Bodies." Here we go.

Together: Quiet feet. Shhh. Quiet feet. Shhh. Pies quietos. Shhh. Pies quietos. Shhh. Quiet legs. Shhh. Quiet legs. Shhh. Piernas quietas. Shhh. Piernas quietas. Shhh.

Valerie: "Steady Beat." Here we go.

Together: ♪ Steady beat in my heart ♪

♪ Steady beat in my heart ♪

♪ Steady beat in my heart ♪

♪ Steady beat in my heart ♪

♪ Pulso, pulso corazón ♪

♪ Pulso, pulso corazón ♪

♪ Pulso, pulso corazón ♪

♪ Pulso, pulso corazón ♪

Valerie: Music has a power that goes beyond words. The pleasure of sharing music builds connections between parent and child as sounds and rhythms surround the child in a world of sensations and feelings. Music also offers a joyful and rewarding learning experience and nurture a child's imagination and creativity.

Laura: Thank you, all. I hope everyone out there was able to get up and move around and enjoyed following along with all the songs. We'd like to give you a chance to ask some questions of our presenters this afternoon. You can either send us questions by typing them in, or use the system to raise your hand to ask your questions in queue. Please don't be shy. We're here to answer anything you may be wondering about.

Dean: At this time, your phone line is unmuted. If you'd like to ask your question of the panel, please go ahead. Thank you.

Dean: Hi, Camille, it's Dean with WebEx. Please go ahead and ask your question. And maybe it appears as if we don't have Camille on the line. Camille, if you can hear us, please go ahead with your question. Your line is unmuted. All right, well, let's move on to another queue, please. Deborah, your line is unmuted. Please go ahead. Ladies and gentlemen, it appears as if we have no live questions at this time. Once again, ladies and gentlemen, to submit your question, please use the "raise hand" feature, and we will unmute your line. Thank you.

Woman: Use the "raise hand" feature...

Dean: Hi, Kim. This is Dean with WebEx. Please go ahead and ask a question of the panel.

Kim: Hello?

Dean: Go ahead. We can hear you.

Kim: Hi. We have a question, Margarite, about pitch.

Margarite: Yeah, my question about pitch. I thought that some of the songs were pitched a little bit outside of the normal range of children. Would you like to address that, how to pitch them higher?

Dean: And, the panel, were you able to hear the question?

Valerie: Yes, we were, and in general, we do try to pitch songs in the children's higher register, and sometimes, that's hard for adults. In general, in the classroom, when I find myself doing that, I'll just stop. And the children generally cue me when that's happening, because I'll notice that maybe they're not all singing when I know they know the song. And when that happens, I'll stop and pitch myself a little higher and just keep on going.

Margarite: But I just think it's important for us, the people listening in, to be aware of, as language is developing, we have to really remember where we are.

Valerie: Absolutely. That's an excellent point, and that's something that we talk about in our workshops with caregivers. And we try to walk the fine line between enlightening people about the needs of young children to have a model that they can copy so that the pitch is in their range without discouraging people from singing altogether because they're worried they won't be able to get their voices high enough.

Margarite: Oh, I'd certainly rather have people sing than not sing.

Valerie: Well, that's what I tell them, too.

Margarite: What I tell my teachers is that if you're in your normal range and you realize it's too low, just sing, "Here Comes the Bride," and you pitch it up one -- ♪ Comes the bride ♪ You'll still be in your own speaking -- You'll still be within your own range, but you'll be at the top of your range, and it'll throw it into the next one. So, that's just a little trick that I think is helpful for a lot of teachers and parents.

Valerie: That's a wonderful way. Sometimes, we will encourage people to just hoot like owls, or run up and down their vocal range. Sometimes, they'll use a slide whistle to model going [high-pitched voice]

up, and [deep voice] down [normal voice] so they can sort of find where their upper register is and find a comfortable place in there where they can sing.

Margarite: Thank you.

Krissie: I just also wanted to add to that that some of the songs we're singing are songs to get children to sing, so in those instances especially, we want to make sure we're pitching in a range for their small vocal cords. But there are also other songs for them to listen and experience. So, for example, some of the chants, "Quiet Bodies," maybe something that we're just wanting them to experience and take in, so that may be a different -- at a different range, too. But it's good to know that, what your objective is, before you sing something with or for a child. Thanks for the question.

Dean: And, ladies and gentlemen, as a reminder, your lines are open. You can certainly ask your questions at will here. If you'd like to ask something of the panel, please speak up. Thank you. And I see that we do have some questions in our WebEx Q&A. We have some attendees that have chosen to use the WebEx Q&A to ask their questions. So, we do have a question -- "How do you encourage staff members to sing when they're embarrassed to do so?"

Valerie: In my experience, most caregivers are only embarrassed in front of other grownups, and as soon as they're alone with the children, they have no problem singing any old way they're feeling -- or they feel more comfortable singing any old way with their children. Usually, in a workshop situation where people get self-conscious about singing in front of other adults.

Dean: Very good. Thank you. There was another question a little earlier that came in regarding the age group, to who are you attracting when you sing these songs. What age group are you looking for?

Valerie: We're looking at about, well, zero to three.

[Laughs]

Here we are at ZERO TO THREE. Most of these songs are geared for maybe more like six months to three. And I'd actually like to add one more thing to that last question about people feeling awkward singing. Another thing I like to tell people in workshops is that if they're feeling challenged carrying a tune, they can still chant, and that will have a steady beat, so that you can still be giving children that steady-beat experience. Even if you feel like you can't carry a tune, most people can chant. And all nursery rhymes, which everybody knows, have a steady beat, so there's a lot of material out there that can be presented that way.

Krissie: Also, I just wanted to add one more thing to that. What I tell my adults sometimes -- children are pretty forgiving, and so go ahead. It's really more about the energy, because at the same time, you're modelling not only the singing and the activity, but you're also modeling the energy so the kids can jump in with you and participate. The other thing I tell adults sometimes when they're nervous about singing is research shows that babies really prefer their mother and father's voices to other voices, so whether or not that voice is a beautiful singing -- an excellent, beautiful singing voice, the baby is still gonna prefer it.

So, even as a caregiver and a staff person, they have a real relationship and bond with their caregivers during the day. And whether or not -- It doesn't matter how they sing. The baby loves to hear them sing. So that's one thing I like to tell people, too, that children really -- those bonds are so important. And

hearing people sing is actually, chemically, in the brain, part of building that bond. I know that some of our -- some of these songs can be adapted to different ages, and, for example, "Jump Up and Down" is obviously something that will work best with an older toddler but can be done with young children. And I've been in classrooms with mixed ages, and we had a baby who was just beginning to walk, but, boy oh boy, did his knees love to bend on that song. So that one just depends. And the same thing with "Little Green Frogs." Older toddlers will understand it conceptually and be able to jump, but with younger children, it might be a great way to model and begin to introduce the experience. So, some of these things, though, they may be more successful with older children. We're giving them -- If we do it with younger children, we're giving them a foundation -- really, their first experience with, possibly, music and movement, so...

Dean: Very good, very good. There is a lot of great questions coming in, and I see another here. Actually, there's two with one of our participants that has some great questions. So, the first is, "Do you use a guitar or other instrument, or do you just sing the songs and use rhythm instruments?"

Valerie: Well, I don't think any of us here today play the guitar. We move, we sing, and we use the rhythm instruments, so we keep it very simple.

Dean: Excellent. Very good. And another question -- this person states that they're a music teacher, and they sing to six-month to five-year-olds. They have a problem with the teachers participating in bouncing the babies. How do you recommend enticing the teachers to participate?

Valerie: Well, at the beginning of my classes, I tell everybody that, especially with the babies, they're not gonna be doing a whole lot of singing, and I'm not gonna be up there singing by myself. It's important that all the adults are modeling for the children, and the parents and caregivers aren't gonna learn the material unless they're singing it, too. So, I set that up at the very beginning, that that is the expectation, for everyone to be a model with me. And sometimes, I will use -- I have a nice stuffed monkey with hands and feet and nice knees and a fat tummy, and he's very engaging. And I will model -- he'll be my baby, and so I will also model how I want the parents to bounce the babies. And call and response is another good way to get the parents involved, or the caregivers. If you are singing something that involves you initiating part of a song and then they sing it back to you, that kind of brings everybody into it.

Dean: Great, great. Very well. I know, Laura, there were some questions submitted for you, or for the panel. I'll go ahead and let you take a break, here, while I look through a couple more of the questions that have been submitted.

Laura: Hi, there. Yeah, we did have a few questions come in to use, here. This is a question for Valerie. Valerie, how do children learn steady beat?

Valerie: Well, babies first experience steady beat through their caregivers -- being held and rocked, swayed, bounced up and down, danced around the room to a steady beat, even marching or walking in a circle as we sing a song. Babies can all participate in those kinds of music and movement experiences through the caregiver. The caregiver can also gently pat the baby's body to a steady beat. And eventually, I've seen babies even as young as, say, months, when they've observed, over a period of several weeks or months, the adults patting their knees or patting -- generally patting their knees, to begin with, the babies will start to flap their own arms and pat their own bodies. And it won't usually be

on the beat, but they're independently patting their bodies and mimicking what they're seeing. And the same for toddlers -- they can experience the beat at first through the caregiver. They're a little more independent, so at first, they might start being able to pat their body themselves more expertly than a tiny baby. But then they're also watching the adults, so they're seeing adults keep steady beat. They're hearing the steady beat in the music. And then, over a period of time, through repetition, they start to be able to feel it and keep it independently.

Laura: Thanks, Val. And I have another question for all of you. The question was, "With the song 'Little Green Frogs,' do you recommend using a lily pad prop?"

Krissie: I think using props with young children really gives them a concrete reference, and also makes things a little more exciting and gives a visual reference, so I do recommend it. However, if you don't have one, it doesn't mean you can't do the song. So, you can definitely do the song without. But having something in the space for them to jump onto and off of really helps them understand those concepts, as well as give them a spacial reference, so it's also really increasing their spacial awareness, and developing that, as well.

Valerie: I like to introduce the song with a prop, too. I have some little green lily pads cut out of felt. And I use a sort of Beanie Baby kind of froggy at the beginning, before I invite the children to sing, to demonstrate "on the lily pad" and "off the lily pad" and "under the lily pad." And that gives them a frame of reference for what we're singing about. I also, when I -- I'm not sure if Sue, who wrote this, does this or not, but I believe so. I pass out, then, little green felt lily pads and little froggies to all the children. And we sing the song, moving the froggies off and on and under the lily pads, for them pretending to be froggies, and then singing the song and actually doing the jumping. And it's actually -- "Jump Up and Down" is a really nice introduction -- the way to transition into becoming froggies. We'll sing, "Froggies, froggies, jump up and down." So, we can use that, both those songs together, for that. - And we have one more question, here, and this one is for Yvette. "Yvette, you had asked the audience a question after 'Apples Are Crunchy.'"

Yvette: Yes, let's go back to my song "Apples Are Crunchy." Did anyone come up with a suggestion for another healthy food that isn't crunchy? Well, I don't seem to hear one, but let's use the word "bananas." Bananas can be -- give me a word. If I don't hear one, I'll give you a word.

Together: Mushy. Yvette: Mushy. Let's use mushy. What else can bananas be?

Krissie: Squishy.

Yvette: Good, so we'll use "mushy, mushy, mushy" and "squishy, squishy, squishy." Say those words to me.

Together: Mushy, mushy, mushy. And squishy, squishy, squishy.

Yvette: So, we know bananas are mushy, and they're squishy. Now let's talk about the color of the bananas. Give me a color that a banana could be.

Maria: Yellow?

Yvette: Yes, they can be yellow. And one other color.

Woman: Green.

Yvette: Green. So, "bananas are green, and yellow, too." "Bananas are good for me and you." Let's try it.

♪ Bananas are mushy ♪

Mush, mush, mush. ♪

Bananas are squishy ♪

Squish, squish, squish.

♪ Bananas are mushy ♪

Mush, mush, mush.

♪ Bananas are squishy ♪

Squish, squish, squish.

♪ Bananas are green, and yellow, too ♪

♪ Bananas are good for me and you ♪

♪ Bananas are green, and yellow, too ♪

♪ Bananas are good for me and you ♪

Yvette: You see there? We have created new lyrics in just that short time. You may want to make up your own songs by using fruits and vegetables you have around the house. Even take songs that you know, like nursery rhymes -- "Twinkle, Twinkle, Little Star" and some of the others -- and rewrite the words. Good luck.

Laura: Thanks.

Dean: Excellent. Thank you. There are a couple more questions, and I know we have a little bit of time here, so some great questions coming in from the audience. Here. Let's see, now. "I notice most of the music in classrooms coming from a CD player with kid-friendly songs. Are there pros and cons to the source of the music, for example, from a live voice versus a recording?"

Yvette: Well, when I'm teaching, I really like the children to listen to my voice. As said before, I tell my teachers, "Don't worry about how your voice sounds, 'cause the children are listening to you singing. They're not judging you." I think that's a problem with a lot of people who may not be singers or teachers and whatnot. The children really listen for joy. That's the beginning of learning any type of music or any experience. So I prefer the human voice, but I will do this from time to time -- I will teach using my voice, and sometimes, as someone asked before, I will sing it a little lower than I would normally, but then I would push it up a little higher each time. I sing it low so that the students and teachers can be comfortable. Then I move it up to where I think it really should be for their voice. So that's what I think. Now, with the CD -- I might use that sometimes as the icing on the cake. After they've learned the song or the experience, I might use a CD, but I really prefer a human voice for the children.

Krissie: It's also hard to have a personal relationship with a CD player, so singing with your parent or caregiver and your classmates will generally be a very rewarding experience because you're singing

together. And the singing connects you -- connects you with your parents and caregiver, and it connects you with your group. Songs you sing together become part of your group identity. So that's the main advantage for me why recorded music is fine, but I think live singing among people will sort of supercede the value of that -- will supercede the recording every time for me.

Maria: I think there's, in singing with children, it is also laying a real emergent literacy skill of prosody -- that sense of expression and understanding meaning. And if there's a CD player, we're not seeing lips move. We're not making eye contact. We're not reading expression. We're not seeing big and small in the face and in the body and gestures when we're talking, when we're singing those lyrics. So I think that, you know, it is wonderful to have a full orchestra and beautiful singers singing kid-friendly songs ready for you out of that CD player. And I sometimes use them, especially if I'm motivating dancing, but when I -- but I often think that that it's that live experience, as Val said, to build the relationship and bonds that are happening with someone else. And also being able to relate it. When you're in the classroom with children -- I know when I'm in the classroom with children, sometimes we get so taken by classroom management and moving people here and there, that when I actually sing with the children, it lets me look at them and listen to them in a way that's also very different from general classroom activity. And, likewise, them to me. So I think it's an important relationship.

Dean: Very good. There's a question, I guess, while we're on the subject of CD, and this person writes, "I don't remember the crunchy apple song on the CD. Is it on the CD?" I'm not sure if this is the CD that was provided earlier, or...

Valerie: We're not sure if it's on the CD, but, as some of you know, we're here at EHS NRC busily working on producing a DVD that will have all of the materials from this year's initiative housed on it. And so we'll be sure that all of the information about "Apples Are Crunchy" will be there for you, too.

Dean: Excellent, excellent. Very good. And here's a great question, as well. "Can you talk a little bit about the relationship between heartbeat and steady beat?"

Krissie: The -- Really, steady beat is an even, equidistant pulse, so in time, totally solid. Technically, the heartbeat is "boom-boom, boom-boom, boom-boom," so technically the heartbeat is actually rhythm. And, of course, if you're doing aerobics, it's gonna get faster and slower and faster and slower, and steady beat is really constant. It may be quick and constant, or it may be slow and constant, but it is a constant, steady beat.

Dean: And, just as a reminder, ladies and gentlemen, you're welcome to submit your questions at any time through the WebEx Q&A panel, as well. Your phone line is unmuted at this time, and you're welcome to ask a live question. Right now, there's nothing in the queue, either live or on the WebEx Q&A.

Valerie: I just wanted to tag onto one earlier question about singing versus recorded music, and I just want to say I didn't mean to imply that you should never listen to recorded music.

[Laughs]

Exposing children to different kinds of music -- it really enlivens the atmosphere. But I guess my main concern is when it may sometimes become a substitute for singing, or that recorded music would take to the exclusion of all else I think would be a shame. So I wanted to make that point. Thank you. Dean:

Well, with that, it looks like that concludes our Q&A session, so I'll turn it back to you, please. Laura: Thank you. Thank you for all of your questions out there, and thank you also for joining us today. We hope you enjoyed this presentation. We certainly did. And we will be in touch with initiative participants again shortly regarding upcoming events with the Little Voices for Healthy Choices initiative, and we look forward to being in touch with you again. Thank you very much for joining us this afternoon.

[End video]